

THE BRITISH MUSEUM
QUARTERLY VOL. XIV. NO. 3

LONDON

PUBLISHED BY THE TRUSTEES

1940

THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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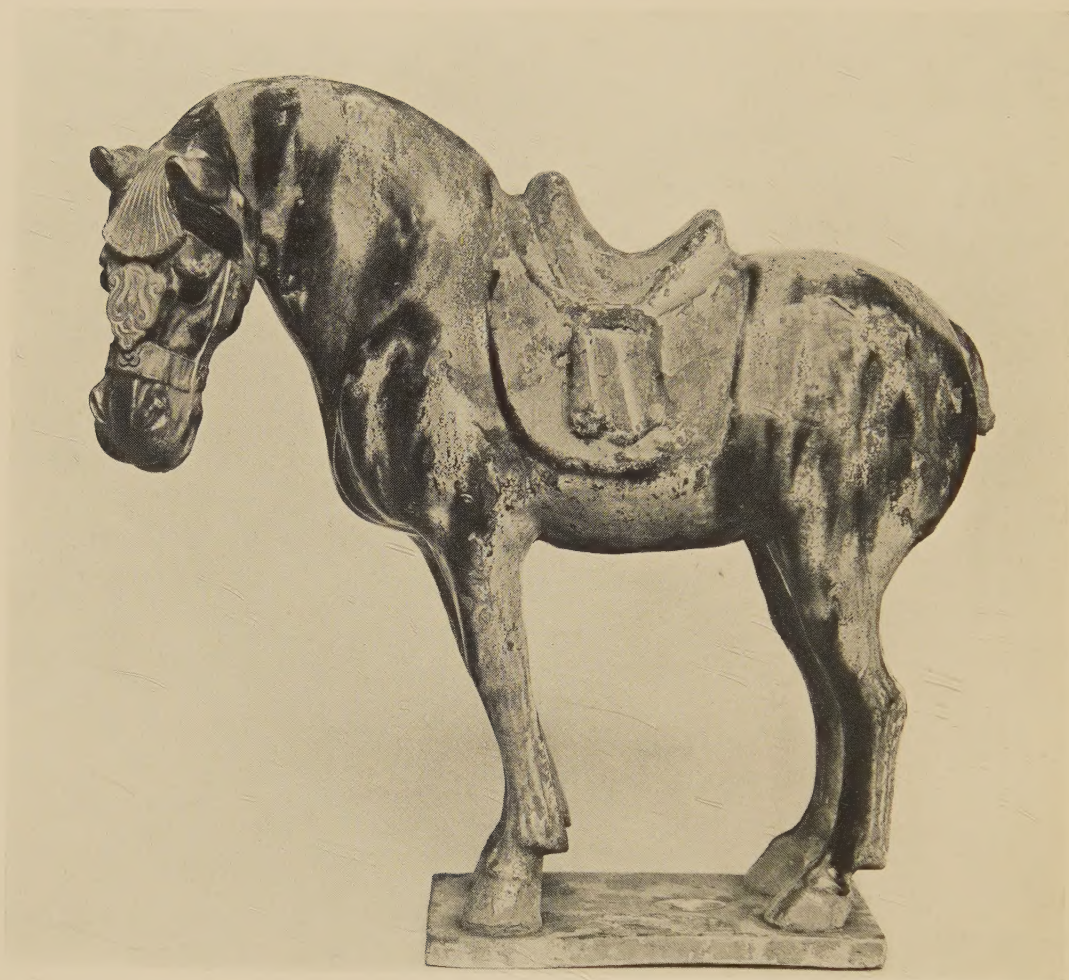
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PUBLISHED BY THE TRUSTEES

BRITISH MUSEUM QUARTERLY
VOLUME XIV. NUMBER 3. SEPTEMBER, 1940



XVIII. T'ANG POTTERY HORSE PRESENTED BY
MRS GEORGE EUMORFOPOULOS

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PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

CONTENTS

	PAGE
15. The Eumorfopoulos Lacquer Toilet-Box and Blue T'ang Horse	49
16. The Kington Baker Bequest	53
17. A Vincennes Porcelain Clock-Case	54
18. 'Aut Caesar Aut Nihil'	56
19. A Hazlitt Letter	57
20. Robert Nelson Correspondence	57
21. A Letter of Keats	58
22. Translations of the Works of Charles Dickens	59
23. John Downman's 'Original First Studies of Distinguished Persons'	60
Principal Acquisitions	67

PLATES

XVIII. T'ang Pottery Horse Presented by Mrs. George Eumorfopoulos	<i>Frontispiece</i>
XIX. Han Lacquer Toilet-Box Presented by the National Art-Collections Fund	<i>To face page 50</i>
XX. Han Lacquer Toilet-Box, Top of Lid and Body	,, 51
XXI. Kakiemon Bowl and Tray from the Kington Baker Bequest	,, 54
XXII. Vincennes Porcelain Clock-Case	,, 55
XXIII. John Downman: Portrait of Robert Southey	,, 60
XXIV. John Downman: Portraits of Isabella Chloe Downman and Himself	,, 64
XXV. John Downman: Portraits of Mrs. Smith of West Malling and Miss Parr	,, 65

15. THE EUMORFOPOULOS LACQUER TOILET-BOX AND BLUE T'ANG HORSE.

THE Museum is indebted to the National Art-Collections Fund and to Mrs George Eumorfopoulos for the presentation of two pieces of outstanding importance from the last of the Eumorfopoulos Collections. But for the intervention of the Fund it would have been impossible to make any acquisition at the sale, and Mrs Eumorfopoulos generously presented in memory of her husband the blue-splashed T'ang pottery horse which was his special favourite.

The Chinese lacquer toilet-box presented by the Fund was a recent addition to the collection, but is already widely known through its publication in the Transactions of the Oriental Ceramic Society for 1937/8 and its exhibition in America last year, first at the Golden Gate Exhibition at San Francisco and afterwards on loan to the Fogg Museum, Harvard University. It is much the most important piece of early Chinese lacquer to have left the East and is especially remarkable for its fine state of preservation and for unique features in its decoration.

The height of the box to the top of the cover is $5\frac{1}{2}$ inches and the diameter $8\frac{1}{4}$ inches. Pl. XIX shows the box complete; Pl. XX *a* the top of the cover and Pl. XX *b* the box with the cover removed.

Judging from the finds made by Japanese archaeologists in tombs in Corea, painted lacquer was the most usual material for objects of luxury in the Han period. The taste of the Chinese appears to have changed somewhere about 600 B.C. from an interest in plastic form to a preference for the enrichment of surfaces. In the 'Huai-style period', which may have persisted into the Han dynasty, as Andersson has pointed out,¹ inlay was extensively used to enrich the bronzes. In the Han period freer technique came into fashion: the engraved tomb-slabs and a few paintings on pottery bricks or vessels preserve some memory of the vanished wall-paintings of the period. Though also tomb furnishings, the lacquer boxes, utensils, and tables must certainly have been used by the owners before death.

In the tombs at Lo-lang in south Corea, of the considerable number

¹ *Bulletin of the Museum of Far Eastern Antiquities, Stockholm*, No. 7, p. 37.

of lacquer objects found the most important group is that of the toilet-boxes. These are of three main shapes; small oblong boxes, high rectangular boxes with coffered lids, and circular boxes with domed lids. The latter is the type already familiar from the toilet scene in the Ku K'ai-chih scroll painting. It is now fair to suppose that the fashions represented in the painting are those of the latter part of the Han dynasty, though these may have continued in vogue until the fourth century. In the tomb of Wang Hsü at Lo-lang there was found a toilet-box of this shape complete with its contents of mirror and pigment-boxes (cf. *Report* by Yoshito Harada, Tokyo, 1930, pls. 85-98). This tomb contained other pieces of lacquer with dates ranging from A.D. 45 to A.D. 69. Several of the lacquer vessels found in these Korean tombs are inscribed as having been made in the Chinese factory in Szechuan, but till lately no piece had been known to have been found on Chinese soil.

This is the first claim to attention of the lacquer toilet-box which is the subject of this note. It is said to have been found in a tomb at Haichow in the northern part of the province of Kiangsu, near the old bed of the Yellow River. It closely resembles in size and general shape the round toilet-boxes found at Lo-lang, and like them it has a large trefoil decoration on the lid, and is decorated with vermilion paint on a black ground, now turned a greenish red.

But there are certain important differences. The foundation on which the lacquer has been built up has been found by Dr Plenderleith to be hemp, whereas all the lacquer objects found at Lo-lang have a wooden core or foundation. On the other hand, a lacquered vessel described by Bishop White from fragments found at Loyang (p. 95, no. 54) was built up 'on a coarse fabric'. Secondly, the trefoil area on the lid of our box was once covered with a silver plate: on the Lo-lang boxes it is represented only by yellow lacquer outlined in red. The present box still bears in addition three silver plaques let into the sides of the drum, and four more round the edges of the top surface of the lid. These have not been found on any other box up to the present. Finally, the style of the painted decoration is different.

It is for these reasons that it has been assigned to the third century B.C., well before the period to which the Korean boxes all appear



XIX. HAN LACQUER TOILET-BOX PRESENTED BY THE NATIONAL
ART-COLLECTIONS FUND



a



b

XX. HAN LACQUER TOILET-BOX, TOP OF LID AND BODY

to belong—the first century A.D. But the true date is probably between the two.

The style of decoration is our only real evidence for the dating of the box. The sides of both lid and box are decorated in vermilion paint with broad bands of a spiral cloud-pattern between two narrow bands showing alternately lozenges and a calligraphic rendering of the thunder-pattern. Closely similar forms to this are commonly found on mirrors attributed to the Ch'in period, and on the textiles found on the Han sites of Lo-lang in Corea (Wang Hsü's tomb) and Loulan in Turkestan as well as by the Kozlov expedition in N. Mongolia. The top surface of the lid is decorated with similar designs: in this case there are two bands of cloud-pattern and two bands of thunder and lozenges. Among the clouds are the figures of animals—perhaps hares and deer—the extremities of whose limbs sometimes terminate in blobs of vegetal or feather form. On the lid one of the figures is clearly a 'bird-man'. On the bottom of the box, inside, are three highly stylized dragons in compartments amid cloud scrolls.

This sort of design is extremely characteristic of the Han period, where the subject of the Taoist heaven in which fantastic animals move amid clouds had become a popular theme for decoration. It is to be noted that the rolling, fluid, urgent cloud scrolls of this box are quite different from the forms to be found on the first century A.D. boxes from Lo-lang, where the form had disintegrated either into tight spirals or into detached wisps. On the other hand, there is here no trace of direct copying from bronze decoration such as was noted by Andersson on the lacquer fragments from the tomb at Ku-wei-tsun, now at Stockholm. These were assigned to the Huai-style period. A consideration of the remaining decorative element, the silver inlays, gives the most definite indication of date. The four prowling tigers inlaid on the top of the lid are somewhat similar to those on the well-known inlaid bronze basin in the collection of Marquis Hosokawa at Tokyo, which is of Han date.

The three inlays on the sides of the lid are different. The clearest is a charging bull; the second shows a bowman mounted on a horse in the position of the flying gallop; the third is a high-stepping

animal, apparently a lion. Though reminiscent of the animals appearing on some inlaid bronzes of the Huai-style period they are considerably more realistic. This is a similar judgment to that which Andersson has given on the inlaid Han bronze designs (*op. cit.*, p. 34), where the new style has developed out of the old 'by absorbing new naturalistic elements'.

Everything therefore points to the box having been made some time in the early Han period (2nd or 1st century B.C.). It is to be noted that the valley of the Yellow River, near which the box is said to have been found, was a centre of Chinese life in the Ch'in period immediately preceding the Han. It is not very likely that the Imperial factories in Szechuan were already developed at this time, and though certainty is impossible the box is unlikely to have been made far from the Yellow River.

With the box is a mirror said to have been found in it (diameter: $7\frac{1}{2}$ inches). The decoration is highly unusual; a peculiar feature being decoration carried out in gold-leaf, applied to the flat surface. Within an outer border of tooth-pattern in relief are engraved rings of birds and interlacing scrolls on which considerable traces of gold remain. There is a quatrefoil pierced boss. The metal is considerably patinated. The style of decoration shows parallels with that of the box, and it may well be contemporary, but it unfortunately provides no fresh light on the date.

The T'ang pottery horse (Pl. XVIII) is $11\frac{1}{2}$ inches high, and is much less damaged than is usual with these tomb figures. The ultra-violet light reveals paint on the neck just behind the head and on the off hind fetlock. Otherwise the figure appears wholly intact. The modelling, especially of the neck and shoulders, is very fine. The horse is a sturdy pony very different from the barrel-chested, long-legged animals so common among the tomb figures. There is a resemblance to the horses on the tomb of the Emperor T'ai Tsung. The splashing with blue instead of the usual yellow and green is apparently found on no other tomb figure, though blue is common enough on other classes of T'ang pottery. It is no doubt to be taken as a sign of workmanship superior to that of the ordinary burial pottery. The horse has been reproduced in colour in Mr R. L.

Hobson's *Art of the Chinese Potter* (pl. xxii) and in the George Eumorfopoulos Catalogue. It is a worthy memorial of a close friendship with the Museum over many years.

B. GRAY

16. THE KINGTON BAKER BEQUEST.

THE bequest from the small but choice collection of the late Mr Kington Baker has yielded several interesting pieces of Japanese porcelain to the Museum collections. In particular six pieces of porcelain decorated in polychrome enamels in the style of the potter Kakiemon, and a fine range of Nabeshima ware. The name of the potter Kakiemon and his eleven successors has always been associated with a certain range of enamels, in which a soft orange red and an azure blue predominate. The glaze and bodies of these pieces vary considerably, and although many show spur-marks, the earlier pieces never bear a potter's name or seal, so that it is difficult to date them: and impossible to disentangle with certainty the individual work of any of the various early Kakiemons, although we know their names. The founder of the family died in 1666, and the twelfth Kakiemon is still living.

This ware was first imported into Europe from Japan in the seventeenth century through the Dutch East India Company. It is probably safe to say that the finest pieces did not appear in Europe much before 1650 or after 1720. It had only a short vogue, as the style was too simple and chaste for the European taste of the day and it was rapidly replaced soon after 1700 by the coarser and more florid 'Imari' wares which met the demands of the Dutch market. The work of the later Kakiemons has seldom reached our shores: but the wares of the first three Kakiemons must have been exported in large quantities to judge from what has survived, and they exerted enormous influence on the budding porcelain factories of Europe in the eighteenth century. They were copied freely and continually at St. Cloud, Mennecy, and Chantilly in France, at Meissen in Germany, and at Bow, Chelsea, and Worcester in England.

The fine bowl (Pl. XXI *a*) with octagonal lip and vandyke brown edge, decorated on the sides with flowering prunus, singing bird, and bamboo in blue, red, yellow, and green enamels, must belong to the

work of one of these three potters or their associates. The paste, the range, and colour of the enamels and the style of the decoration date it to the seventeenth century.

The elegant quatrefoil tray (Pl. XXI *b*) shows a thick greasy white glaze, quite different from the finer glaze on the bowl which we have just mentioned; this is almost transparent and full of bubbles. The enamels if anything are even more brilliant, and they have been traced over a raised design of a fir-tree, prunus, and bamboo, amid rocks and clouds. It is difficult to date this piece with any security, but I should place it as later than the bowl (possibly about 1700).

Of the eight Nabeshima dishes the most attractive is decorated with flowering and fruiting gourds in yellow, green, and red enamels and underglaze blue. It must date from the early part of the eighteenth century. Four of the other dishes are of equally good quality, and the other three which are decorated only in red enamel and underglaze blue are more coarsely made and probably of a later date.

R. S. JENYNS

17. A VINCENNES PORCELAIN CLOCK-CASE.

THE invention at Vincennes, by Bachelier in 1751, of figures in unglazed or biscuit porcelain was an innovation of great importance, which after a few years seems to have completely ousted the earlier glazed types. The latter were first made at Vincennes in 1746, and as they were only produced during so short a period, glazed Vincennes figures are comparatively rare. The Museum has been fortunate enough to obtain by purchase a specimen of outstanding importance in the shape of a clock-case (Pl. XXII) of rococo form; on the top is the figure of Cupid, who looks down upon a youth approaching a naked sleeping girl, the flowers beside whom indicate that the subject of the group is Zephyrus and Flora. Height 10.25 inches. The modeller has not been identified. The following entry occurs in Chavagnac and Grollier, *Histoire des Manufactures Françaises de Porcelaine*, p. 267: 'Sujet de pendule en double exemplaire, en blanc. Homme penché au-dessus d'une femme couchée. Un de ces sujets, monté en pendule, provenant de la collection de Machault, aujourd'hui [1906] dans une collection



a



b

XXI. KAKIEMON BOWL AND TRAY FROM THE KINGTON
BAKER BEQUEST



XXII. VINCENNES PORCELAIN CLOCK-CASE

particulière, et le semblable, non monté, moins bon d'exécution, marqué B en creux, au Musée des arts décoratifs (legs Paul Gasnault). Nous avons rencontré un troisième exemplaire que nous pensons sur-décoré en bleu.' The group in the Musée des Arts Décoratifs, Paris, consists, to the best of my remembrance, only of the two principal figures, the Cupid and the actual *porte-montre* being omitted. The same is certainly true of two versions in the Fitzhenry Gift of 1909 to the Victoria and Albert Museum, one of which has a Louis Quinze ormolu mount, while the other is redecorated in turquoise-blue and is presumably that referred to above. It is tempting to identify the British Museum acquisition with that from the Machault collection, as no other example adapted to form a clock-case appears to be recorded or known. In that event it becomes a document of historical importance, since Jean-Baptiste de Machault d'Arnouville (1701-94), the collector in question, was comptroller general of finance from 1745 to 1754 and minister of marine from that year until 1757, when he fell into disgrace through the influence of his enemy, Madame de Pompadour.

Since the above note was compiled, my friend M. Louis Metman of the Musée des Arts Décoratifs has written to me as follows:—

'Nous possédons, en effet, depuis 1898, un double du porte-montre en Vincennes dont vous m'envoyez la photographie. Il provient du legs fait au Musée par M. Gasnault mon prédécesseur. Cette pièce a été emballée et évacuée en province avec les meilleurs objets du Musée. Impossible d'établir une comparaison; cependant, *d'après mon souvenir*, elle est identique à celle du British Museum. D'autre part, le porte-montre que vous avez acquis ne peut être celui de la collection Machault signalé par M. de Chavagnac, car il spécifie dans la note de la page 267 que cet exemplaire est *monté en pendule*, c'est-à-dire avec des parties en bronze doré. M. Gilbert Lévy, qui a une grande expérience des pièces de Vincennes passées en vente, consulté par moi, est certain d'avoir connu un autre exemplaire monté sur une terrasse de rocailles en bronze doré.'

It is unfortunately impossible at the moment to verify whether the example at the Musée des Arts Décoratifs is or is not in the form of a clock-case, but if it eventually proves to be merely the charming

group of Zephyrus and Flora, I shall continue in the pious belief that the British Museum possesses an object that may very well have belonged to Machault. I cannot see that the expression 'monté en pendule' necessarily implies an ormolu mount, and M. Lévy, whose sound knowledge and judgment every serious student of European ceramics must respect, may easily have been thinking of the white Fitzhenry group.

WILLIAM KING

18. 'AUT CAESAR AUT NIHIL.'

THE inglorious end of Caesar Borgia, far from the scene of his triumphs and his crimes, is recalled by a letter recently presented to the Department of Manuscripts. This missive, written from Pamplona, 7 December 1506, and addressed to the Cardinal of Ferrara [Ippolito d'Este, brother of Lucrezia Borgia's husband], announces the escape of Caesar from his captivity in Spain and his presence at the court of his brother-in-law, the King of Navarre. Only the signature, the glittering and delusive name of 'Caesar', is in the Borgia's hand. An almost identical dispatch, sent by the same courier to Francesco Gonzaga, Marquis of Mantua, is printed in Gregorovius, *Lucrezia Borgia*, App. no. 56. The donor of the present letter is Mr W. H. Woodward, himself author of a biography of Caesar. Previous owners were Étienne Charavay and Alfred Morrison. The text runs as follows:—

R^{mo}.S^{or}.

aduiso a .V. R^{ma} .S. como depoi tanti trauagli ha piciuto ad nro .S^{or}. dio liberarme et cauarme de prescione nel modo che da federico mio secretario exhibitor di questa intendera piaccia a la infinita sua clemencia que sia per magior suo seruicio al presente me ritrouo in panplona con el .S^{mo}. Re e regina de nauarra doue arriuai a li tre de decembre como de questo et de ogmi altra cosa dal prefato federico .V. R^{ma} .S. ad pieno intendera al quale piaccia dar fede de quanto li dira in mio nome come a la mia propia persona de panplona a .vij de decembre .m.d.vj.

De .v. R^{ma} .S.

humil seruitor

Cæsa[r]

Al R^{mo} .S^{or}. Car^{le} de ferrara mio seño[r]

H. J. M. MILNE

19. A HAZLITT LETTER.

THE famous controversy which raged in the early years of last century, between the adherents of the Lake School of poets and those of the Cockney School, meets us in a recent acquisition of the Department of Manuscripts, now numbered Egerton MS. 3244. This is no other than Hazlitt's reply to the more than usually impudent article which appeared in *Blackwood's Magazine* for August 1818, under the title 'Hazlitt Cross-Questioned' and with the subscription 'An Old Friend with a New Face'. Hazlitt's script consists of twenty-three foolscap pages, and is endorsed by Archibald Constable on the verso of the last page: 'Blackwood's Magazine, Hazlitt, etc., in reply to (?) Lockhart (unpublished?).' There can be little doubt that Lockhart was the author of the offending article, on information supplied by Wilson. Instead of publishing this reply, Hazlitt instituted proceedings against *Blackwood's*, successfully. The reply did not actually see the light of print till 1923, when Charles Whibley edited it for the First Edition Club, and gave it the title 'A Reply to Z'. It has since been reprinted by P. P. Howe in his edition of *The Complete Works*, vol. 9, pp. 3-10.

H. J. M. MILNE

20. ROBERT NELSON CORRESPONDENCE.

'PIOUS ROBERT NELSON' (1656-1715) was for long a familiar name to devout churchmen as the author of *A Companion for the Festivals and Fasts of the Church of England*, a work which from its first publication in 1704 right down into the nineteenth century ran through edition after edition. Handsome and wealthy, the son of a Turkey merchant and linked to high society by his marriage with Lady Theophila Lucy, widow of Sir Kingsmill Lucy, Bart., and daughter of George, the first Earl of Berkeley, Nelson enjoyed every worldly advantage, yet was saved from mere worldliness by a deeply sacramental sense of life, not uncommon in the seventeenth century. Hence we need not be surprised to find him among the high churchmen and the non-jurors, for anything which savoured of time-serving and Erastianism was naturally repellent to such a conscience. The non-jurors were his special friends,

and their destitution no doubt made an appeal to his charity. The great outburst of philanthropy which marked the turn of the seventeenth century found an ardent supporter in Nelson. It was then that the Religious Societies, the Societies for the Reformation of Manners, the Society for Promoting Christian Knowledge, the Charity Schools, the Society for the Propagation of the Gospel in Foreign Parts, came into existence, and all number Nelson among their early patrons.

Most of these facets of Nelson's activities are reflected in the correspondence (Additional MSS. 45511, 45512) which gives occasion to the present article, and which has been presented by the Rev. H. P. K. Skipton (who had already, in 1928, given a group of Nelson letters, Add. MS. 41667 K, relating to his Life of Bishop Bull). The collection was formed, with biographical intent, in the first instance by Dr Francis Lee, a close friend of Nelson, and came in course of time into the hands of the Rev. C. F. Secretan, author of *Memoirs of the Life and Times of pious Robert Nelson*, 1860. Lee was himself a man of a deeply religious cast, with leanings towards theosophy. He was a chief founder in 1697 of the Philadelphian Society, and a devoted disciple and son-in-law of that remarkable seeress, Mrs Jane Lead. The quality of his attachment to Nelson may be gauged by the letter (f. 135) he wrote, 19 November 1714, a few months before Nelson's death, which begins: 'Gam-zo! My dear dear Friend, | And | Gift of God to me! O how doth my Spirit embrace your Spirit in the Spirit of Our Beloved!', and ends: 'Yours | In that Friendship | and Service | which hath no End, Fra: Lee'. Fitting words with which to close a notice of Robert Nelson.

H. J. M. MILNE

21. A LETTER OF KEATS.

ONE of the most welcome and valuable acquisitions in the sphere of the literary autograph which has fallen to the Museum for many years is due to the generosity of Mr M. Buxton Forman, who has recently presented to the Department of Manuscripts the letter (no. 77, pp. 179-84, in the donor's *The Letters of John Keats*, Oxford University Press, 1935) written by John Keats during his Scotch tour of 1818 to his brother Tom. Dated 'Belantree July 10',

this letter was posted at Glasgow on the 14th and contains the 'Galloway Song' beginning 'Ah! ken ye what I met the day' and the sonnet 'To Ailsa Rock'. It is certainly one of the best letters by Keats now in the country and a very notable addition to the Museum's stock of Keats material. It is contained in a portfolio, which holds, besides the letters, copies of the well-known portraits of Keats and his brother reproduced in the volume referred to above. It has received the number Add. MS. 45510. H. I. BELL

22. TRANSLATIONS OF THE WORKS OF CHARLES DICKENS.

THE collection of translations of the works of Charles Dickens formed by Lady Dickens, of which nearly a hundred volumes have been given to the Library by Miss Charlotte Roche, aimed rather at representing the greatest possible number of languages than at completeness. For the bibliographer its usefulness is therefore limited, but the evidence it offers of the universal appeal of Dickens's novels may well be of interest to the more general student. Of the principal western languages Polish, Gaelic, and Welsh alone are unrepresented in the collection; the others, from Rumanian to Portuguese, from Lettish to Catalan, from Ukrainian to Icelandic, are represented by at least one example; of Italian translations there are as many as eight. The most popular work for translation appears to be *David Copperfield*, with *Oliver Twist* and *A Christmas Carol* dead-heating for second place; but all the chief novels occur except *Martin Chuzzlewit*, *Bleak House*, and *Our Mutual Friend*, as well as translations of some of the smaller works, such as one into Finnish of *Mugby Junction* and another into Lithuanian of *The Chimes*. In all there are examples of translations into twenty-five European languages, many of them hitherto absent from the Library's Dickens collection. In addition translations into several oriental languages have been handed over to the Department of Oriental Printed Books and MSS. They include Chinese versions of *David Copperfield*, *The Old Curiosity Shop*, *Nicholas Nickleby*, *Little Dorrit*, *Oliver Twist*, and *Hard Times*; *A Christmas Carol* in Georgian; *David Copperfield* and an extract from *Pickwick* in Armenian; *A Tale of*

Two Cities and *A Christmas Carol* in Arabic; a chapbook containing a Persian translation of *A Child's Dream of a Star*; and what is perhaps the most remarkable work in the collection—a Kazak translation of Dr Manette's paper (*The Substance of the Shadow*) from *A Tale of Two Cities*), in the form of a crudely illustrated chapbook.

Besides these translations there are examples of Braille and shorthand versions, one or two works on Dickens and his time in foreign languages, and a copy of the edition of *Pickwick* printed by Henry Dowling at Launceston, Tasmania, in 1838, of which the Library had hitherto possessed only an imperfect copy. There also accompanies the gift a file of letters to Lady Dickens which gives much interesting information on the way in which the collection was formed.

R. A. WILSON

23. JOHN DOWNMAN'S 'ORIGINAL FIRST STUDIES OF DISTINGUISHED PERSONS'.

THE so-called 'Butleigh Court Sketch-books' have long been known to collectors and admirers of Downman's work, and, as Dr Williamson rightly points out, 'are the chief sources of information concerning the artist'.¹ In reality they are not sketch-books in the strict sense of the word, but rather albums in which the artist mounted his delicately drawn 'First Studies' for portraits, together with their dates, the names of the sitters, and usually some pithy comments on them, all in his own handwriting. These albums were originally arranged by Downman in four series, more or less in chronological sequence, each series containing four to eight volumes, and each volume between about twenty-five and thirty-five drawings, the albums varying in size, between $14\frac{1}{2} \times 11\frac{3}{4}$ and $17\frac{5}{8} \times 14\frac{1}{2}$ in., according to the series to which they belong. The Butleigh Court portion of the Collection consisted of Series ii–iv, and were acquired from Isabella Chloe Benjamin, Downman's only daughter, by the Hon. George Neville, later Neville Grenville, Dean of Windsor and third son of the second Lord Braybrooke.² '1845–6' is given by Dr Williamson as the date of their purchase from 'Miss Downman

¹ *John Downman, A.R.A.*, 1907, p. xvi.

² His seat was Butleigh Court near Glastonbury.



British Museum

*Robert Southey Esq. is
a most celebrated Writer and Poet Laureate*

XXIII. JOHN DOWNMAN: PORTRAIT OF ROBERT SOUTHEY

who had received them from the artist and cherished them for many years'.¹ 'Miss Downman', however, had already become Mrs. Richard Mellor Benjamin in 1827, and died in 1840, so Dr Williamson's statement appears to be hardly accurate. Furthermore, attached to the portrait of *Isabella C* in Series iv, vol. 6, no. 7, is a note *Miss Downman afterwards Mrs Benjamin I bought this Collection of her at Wrexham in Denbighshire G. Neville*, and, as the Dean did not take the additional surname of Grenville till 1825, the signature to the note would suggest that perhaps he made the purchase some time before that date.

Series i is said to have been sold previously by 'Miss Downman', and the original eight volumes belonging to it dispersed, some of them having been broken up and their contents scattered even further among various collections. Vols. 1 and 3 of this Series, however, are still intact, and were sold by the executors of the late Sir Edward F. Coates, Bart., at Sotheby's on 15 February 1922, passing eventually to the Fitzwilliam Museum, Cambridge, in 1938, under the bequest of Mr Leonard D. Cunliffe. Vol. 1, which contains twenty-five drawings, has an additional interest in that it possessed a rather fuller MS. title-page than is found in the succeeding albums, followed by a *Dedication in verse to The Prince Regent including the Origin of the Royal Family of England, dated Jan^y. 17th. 1820*, and two and a half pages of preface in which Downman tells us in his own whimsical fashion how *In these volumes are a great part of my pleasant Employment of many Years; and in this assemblage of Portraits, you will see how different Fashions change the appearance of Persons almost as much as putting a Judge's Wig on an Infant. . . . I perfectly accord with Mr. Horace Walpole that Costume in Portraits should always be preserved for Truth and obvious reasons.*

One cannot say whether the artist had any real idea in his mind of presenting or bequeathing his drawings to the Prince Regent, or whether the Dedication is only intended to strike an imposing note of introduction to the collection. At any rate, when he finally came to assemble his material he must have realized its importance as a portrait-record of his age, for he concludes his Preface with a *regret*

¹ *Op. cit.*, p. xv.

that some of these Portraits were not more finished at the time, but I had no Idea of a Collection 'till I found insensibly the Accumulation.

So much for the earlier history of the collection. The Butleigh Court portion of it descended from the Hon. George Neville Grenville to Mrs Maitland, who owned the albums when some of them were exhibited in May 1893, at the Amateur Art Society's Exhibition at 18, Carlton House Terrace, and when Dr Williamson published a list of their contents in his book on Downman.¹ More recently they passed into the possession of Lady Longmore. In 1936, two years before the Cunliffe bequest of the volumes from Series i, the Fitzwilliam Museum, partly through the National Art-Collections Fund and partly through private donors, acquired from her the complete Series ii, which appropriately enough contains many portraits of Cambridge interest dating from the artist's stay in that city, 1777-8. Series iii, which contains portraits of general interest dating from 1776-1801, still belongs to Lady Longmore, who has, however, generously deposited it in the Print Room of the British Museum so that it may be available to students there. At the same time that the Fitzwilliam Museum acquired Series ii, the British Museum purchased five of the six volumes which make up Series iv. These comprise nos. 1-4 and no. 6, and are somewhat larger in size ($17\frac{5}{8} \times 14\frac{1}{2}$ in.) than the albums which make up Series ii and iii. They contain for the most part drawings made after the year 1800, when the artist appears generally to have increased the size of his portraits and the sheets of paper on which they were executed. All, except one, are drawn in Downman's well-known method of black chalk and stump, with the flesh-tints in red chalk and water-colour. The portrait of Admiral Sir Samuel Hood (vol. 3, no. 10) alone is more elaborately finished, with the uniform and decorations, and the background, all fully coloured. Vol. 5 was unfortunately separated from the Series, and now belongs to the Hon. Mrs Ralph Neville. It was offered for sale at Sotheby's, 9 December 1931, lot 110, and the catalogue gave a list of its contents. As its

¹ The two intact volumes of Series i were unknown to Dr Williamson, and are thus not included in his list. Their content was, however, fully described in the sale catalogue, Sotheby's, 15 February 1922.

chief interest it contains a profile of Lord Nelson, drawn in 1802, which is reproduced on p. 51 of Dr Williamson's book.

As already mentioned, Dr Williamson has given a list of the portraits and transcriptions of the artist's commentary, and it would be unnecessary here to describe fully the whole contents of Series iv. However, it might not be out of place to recall some of the more important drawings in it, by way of a conclusion to this note.

Vol. 1 contains portraits, dated 1817, of the Way family of Stanstead Park, Sussex, including two of the Rev. Lewis Way (1772-1840) (nos. 6 and 7), who was actively concerned with schemes for the conversion of the Jews, which prompted Macaulay's lines: 'Each, says the proverb, has his tastes. . . . Lewis Way a Jew The Jew the silver spoons of Lewis Way'. His wife, formerly Miss Mary Drewe (no. 8) is also represented, and the Department possesses the finished drawing of her, for which this is a study. Following in succession are their four children, Drusilla (no. 9), Albert (no. 10), Mary Ann (no. 11), and Olivia (no. 12), who appear together in a finished drawing, also in the Department. No. 25 is Edward Randles (1760-1820) *the celebrated blind Harper 1807 & Organist at Wrexham*, and no. 26 his daughter Elizabeth (1798-1829), *the extraordinary Musical Child*, an infant prodigy on the pianoforte, who made her debut in public before she was two, and appeared soon after at Court, where she attracted much attention, the Princess of Wales even expressing a wish to adopt her.

The chief interest of vol. 2 is the series of eleven studies for one of Downman's most important full-length groups, *Mrs. John Larking of Clare House, East Malling, Kent, and her children*, exhibited at the R.A. in 1807, no. 482. Dr Williamson, in an article 'How Downman drew "The Larking Family"',¹ cites two finished versions of this group, one, an oil-painting in the Pierpont Morgan Collection, and another in chalks and watercolour, then in the collection of Mr H. C. Burnand, together with the present eleven studies, and other preliminary sketches which appear in an album of Downman's drawings acquired by the Department from Sir Robert Cunliffe,

¹ *The Connoisseur*, October 1926, p. 73.

Bart., in 1884.¹ The artist has dated the present studies 1806. They include Mrs Larking (no. 10) and her eight children, Lambert (no. 11), Emily (no. 12), Fanny (no. 13) *in a Fantastic Dress* with a turban, Camilla (no. 14), Isabella (no. 15), Caroline (no. 16), John (no. 17), and *The Infant Charles* (no. 19), together with the head of the spaniel (no. 18), and a preliminary sketch for the whole group (no. 20).

In vol. 3 are to be found some of Downman's entertaining comments on his sitters. At the beginning are studies, dated 1806, for a portrait-group of the family of Field-Marshal Sir George Nugent, Bart. (1757-1849) (no. 1). Of Lady Nugent (nos. 2 and 3) he says that *She sometimes wore very light Hair as well as very dark.*² No. 4 is a delightful sketch of Master George Edmund Nugent in high-waisted pantaloons, frilled collar, and short jacket. No. 17 is *old Mr Wolcombe of Plymouth* 1806, of whose portrait Downman says that *when the Picture was sent Home it made one Daughter Laugh and the other Cry*, and no. 28 is *The Revd. Dr. Grant of London Street Fitzroy Square* 1803 *a Literary Character of note he had lost an eye, for which I have heard him abuse John Hunter*. No. 33 is a charming double-portrait of *The Emperor of Russia and his Sister the Duchess of Holdenbergh* (sic) *drawn at Oxford the 14th and 15th of June 1814*. She is seen wearing the 'Oldenburg Bonnet', with which fashionable head-dress her name was associated at the time.

Vol. 4 contains a portrait of Robert Southey Esq. 1812 *a most celebrated Writer and Poet Laureat* (no. 1) (Pl. XXIII), perhaps a study for the one exhibited at the R.A. in 1816, no. 485. Nos. 10 and 11 are of *Miss Richmal Mangnall of Crofton Hall* (1769-1820), schoolmistress and authoress of 'Historical and Miscellaneous Questions for the use of Young People'. Both portraits of her are dated 1814.

¹ 1884-4-26-1 . . . 49. It contains *Sketches and First Ideas by John Downman Limner Collected by his Daughter Isabella Cæ B* (i.e. Benjamin), who sold them to General Sir Robert Cunliffe, Bart., of Acton Hall, near Wrexham.

² No. 2 shows her with the light hair, and Downman has noted that with this style of coiffure she was *introduced as a Picture in the Group*. This is seen in the finished drawing reproduced in Prince Frederick Duleep Singh's *Portraits in Norfolk Houses*, vol. i, p. 212, where she appears with dark hair (No. 3) seated on the couch in the centre of the composition, and with light hair (No. 2) as a picture on the wall behind her.



a



b

XXIV. JOHN DOWNMAN: PORTRAITS OF ISABELLA CHLOE DOWNMAN AND HIMSELF



a



b

XXV. JOHN DOWNMAN: PORTRAITS OF MRS SMITH OF WEST MALLING AND MISS PARR

No. 25 is a portrait-group of the celebrated dwarf, 'Count' Joseph Boruwlaski (1739-1837) with the artist's daughter Isabella Chloe, 1812, both supposed sitting—he was 3 F-3 I high & weighed 38 3 lb. An engraving by W. T. Fry of the finished drawing appeared in the 1820 edition of the Count's 'Memoirs'. Of the solid-looking Stephen Kemble (1758-1822) (no. 26), brother of J. P. Kemble and Mrs Siddons, Downman says that he was *an excellent Sir John Falstaff without stuffing*. A good portrait of an old lady—no doubt a neighbour of Downman's—is that of *Mrs Smith of West Malling Kent 1805 early a widow with a Family which she well managed* (no. 32) (Pl. XXVa). Finally in the volume we have a sympathetic study of the artist himself, *Jo Downman Limner 1813* (no. 33) (Pl. XXIV a).

Unfortunately, as mentioned above, vol. 5 no longer belongs to the series. In vol. 6 is a portrait (no. 2), dated 1797, of William Cumberland Cruikshank, F.R.S. (1745-1800), the anatomist, who attended Dr Johnson in his last illness. Downman describes him as *The eminent Surgeon Mr Cruikshank of Leicester Square London*. This portrait is followed by one, dated 1795, of Francis Towne (1739 or 40-1816) (no. 3) the water-colourist, a friend of Downman's, who was lodging with him at no. 5 Leicester Square in 1798. Of this portrait Mr Oppé says that it 'shows him already a broken man at fifty-five',¹ wearing a care-worn frown on his forehead, brought on perhaps by the bitterness he felt in the latter part of his career at not receiving, as he thought, a just recognition of his talents. Mr Oppé also reproduces a younger portrait by Downman of Towne,² in the collection of the Misses Merivale, which shows him at the age of about thirty-five or forty. Nos. 6-8 are studies, dated 1809, for an important oil-painting known as 'The Grape House', painted for the Duke of Richmond and exhibited at the R.A. in that year, no. 19. It represents five young ladies picking bunches of grapes. Studies of three of them are in the present album and are identified as actual portraits—*Lucy Perfect* (no. 6), *Isabella C.* (i.e. Isabella Chloe) (no. 7) (Pl. XXIV b) already mentioned in connexion with the inscription that accompanies it, and *Miss Margaret Holmes* (no. 8). No. 11 is a study of

¹ *Walpole Society*, viii, 1920, p. 100.

² *Idem*, pl. lix.

old Mrs Soane 1798, mother of Sir John Soane the architect, and no. 12 one of his son Master John Soane, also dated 1798. The finished drawings of both are in the Soane Museum.

Nos. 19–21 are studies, dated 1787, of notable Ladies of Quality of the day, each described as being *for a whole-length for the Duke of Richmond*. They comprise *Lady Elizabeth Forster* (sic) (no. 19), *Lady Melbourne* (no. 20), *Georgiana, Duchess of Devonshire* (no. 21), and *The Hon^b. Mrs Damer* (no. 22) of whom Downman notes that she *amused herself in Sculpture*.¹ Those of the Duchess of Devonshire and Lady Betty Foster appear to be connected with a series of portraits of well-known Ladies of Quality, which Downman drew as part of the scenery for an amateur production of Arthur Murphy's 'The Way to Keep Him' at Richmond House, Whitehall, in 1787. No. 23 is *Mrs Wells the Actress 1787 as one of the Merry Wives of Windsor*, wearing the conical hat which seems to have been peculiar to the costume of the Wives in eighteenth-century presentations of the play.² No. 24 is an *Outline to whole-length of George Drummond Esq 1788 the great Banker at Charing Cross*, and no. 25 is *Old Mr Douce 1788*, father of the celebrated antiquary and collector, Francis Douce. No. 26 is a brilliant study of *Miss Parr 1790 for my large picture of Sir John Falstaff* (Pl. XXV b), probably the '“Merry Wives of Windsor”, Act III, Scene 3', exhibited at the R.A. in 1791, no. 237.

This rather summary account gives but a bare idea of the great interest of these albums, but it is to be hoped that at some future date a catalogue of the whole collection, including the two intact volumes of Series i and such scattered drawings as can be identified with it, will be published as a record of one of our most delightful portrait-draughtsmen of the end of the eighteenth century.

EDWARD CROFT MURRAY

¹ In 1788 Downman exhibited at the R.A., no. 451, 'Portraits of four ladies of Quality'. (Duchess of Devonshire, Duchess of Richmond, Lady Duncannon, &c.)

² In the Department there is another drawing by Downman of Mrs Wells wearing a somewhat similar hat (1868-6-12-2566).

PRINCIPAL ACQUISITIONS

EGYPTIAN AND ASSYRIAN ANTIQUITIES.

Gifts:

Eight engraved gems, with Gnostic figures and inscriptions. *From Mr G. D. Hornblower.*

A small collection of seals and amulets, comprising Babylonian, Assyrian, Iranian, and Syrian cylinders and stamp-seals, Syrian amulets, and Sasanian gems. *From Mr G. D. Hornblower.*

Purchase:

A small bronze figure of the Syrian weather-god.

GREEK AND ROMAN ANTIQUITIES.

Gifts:

Fragment of a marble grave-relief: slave holding an aryballos. Athenian, fourth century B.C. *From Mr W. A. Marsden.*

Marble torso of Asklepios. Roman copy after a Greek original. *From Mr W. A. Marsden.*

Marble head of Domitian, in low relief. First century A.D. *From Mr W. A. Marsden.*

Fragment of a marble sarcophagus: two Muses with a tragic mask. Provincial Roman work of the third century A.D. This fragment was found built into the wall of a church in Harwich. *From Mr W. A. Marsden.*

A fragment of a Rhodian vase of the late 7th century B.C., with a griffin painted on it. *From Mr G. D. Hornblower.*

A small Attic red-figure squat lekythos of the late 5th century B.C. painted with a head of Athena. *From Miss S. Abernethy.*

A bronze statuette of Alexander the Great as Helios. *From Mr G. H. Tite.*

Ten pieces of Roman glass, including two jugs and a goblet from Andernach, three small bottles and a small tumbler from Aquileia, a bowl from Cyprus and a flask from Tadmor (Palmyra). *From Miss S. Minet.*

Purchases:

A Late Mycenaean stirrup-vase, excavated at Argos.

A sard intaglio with the bust of a Julio-Claudian prince surmounting an eagle and flanked by masks of bearded philosophers.

COINS AND MEDALS.

Gifts:

A gold stater of the Bellovaci found on the Essex-Cambridgeshire border. *From Mr Lowry A. C. Cole.*

Medals of the Belgian Exhibition of 1920 and of the Milan Exhibition of 1918. *From Mr Joseph F. Welsh.*

A medal of Émile Picard struck by the Institut de France on the jubilee of his election. *From Sir George Hill, K.C.B.*

Greek and Oriental coins from Mesopotamia including a dinar of the Mongol Ilkhan Abu Said and a dirhem of Harun al-Rashid. *From Lt-Col. J. O'Sullivan.*

The *Corpus Nummorum Italicorum*, Vol. XVIII. *From His Majesty the King Emperor of Italy.*

A number of rare early books on Numismatics of the XVIth and XVIIth centuries. *From Mr E. Heron-Allen, F.R.S.*

Purchases:

Tetradrachms struck by the Carthaginians in Sicily.

The only known coin, a drachm, of the Parthian King Phriapatius.

A fine and rare solidus of the Roman Emperor Caracalla commemorating his eighth largesse to Rome.

A very rare variety of the solidus of the Roman Emperor Arcadius.

12 varieties of the silver pennies of Harold II from the Rotherham Treasure Trove.

An important series of coins of the two British Emperors Carausius and Allectus from the Webb Collection.

90 varieties of the silver coinage of Elizabeth, James I and Charles I. *From the Thorpe Hall (Selby) Treasure Trove.*

BRITISH AND MEDIEVAL ANTIQUITIES.

Gifts:

A series of Palaeolithic flints from Brundon, Suffolk. *From Mr J. Reid Moir, F.R.S.*

A series of flints from the Mesolithic occupation-site at Farnham, Surrey. *From the Farnham Urban District Council, through the excavators, Dr J. G. D. Clark and Mr W. F. Rankine.*

An Early Bronze Age beaker from a woman's grave, and another, with a Middle Bronze Age cinerary urn and associated beads of faience, etc., from a round barrow, on Stockbridge Down, Hants. *From Dr N. Gray Hill.*

A hoard of Late Bronze Age implements from Dartford, Kent. *From Mr H. Peachey.*

A series of Late Bronze Age pottery and implements from a habitation-site at Deal, Kent. *From Mr W. P. D. Stebbing.*

A conical stone engraved with Celtic patterns from Barnwood, and a Roman plaster fragment with incised drawing of a house from the villa at Hucclecote, Gloucestershire. *From Mrs E. M. Clifford.*

A Roman pottery mould with a human figure playing at ball, from a kiln site at Kettering, Northants. *From Mr R. W. Bray.*

A Roman iron steelyard, probably of the second century A.D., from the villa at Dorn, Worcestershire. *From Lt-Col. and Mrs R. K. Morcom.*

An Anglo-Saxon cinerary urn from Iford Bridge, near Christchurch, Hants. *From Mr Trelawney Dayrell-Reed.*

Two fragments of Anglo-Saxon sculpture from Chester. *From Mrs G. W. Haswell and Mr F. T. Haswell.*

Stone implements from Kenya Colony. *From the Ven. Archdeacon W. E. Owen.*

A series of stone implements from Northern Rhodesia. *From Mr D. Gordon Lancaster.*

Flint implements from Sangatte and Wissant, Pas-de-Calais, France. *From M. Charles Toussaint.*

A probably Caucasian bronze figure of the Early Iron Age. *From the Christy Trustees.*

Bronze cross, with indeterminate inscription, obtained at Bakacak in the Balikesir vilayet, Asia Minor; probably sixth century. *From Mr J. R. Stewart.*

Onyx cameo, Treasure of Antinoe, seventh century; chalcedony

intaglio, bust of a saint, Late Byzantine; sard intaglio, Elijah and the ravens, Late Byzantine. *From Mr G. D. Hornblower.*

Three Byzantine openwork gold pendants with pearl drops, found, with others, in a tomb at Beersheba, Palestine. *From Mr R. Hensman.*

Pottery jug of the eleventh or twelfth century from a kiln-site at Ashridge Park estate, Herts. *From Mr T. Place.*

Group of pottery fragments datable to 1294 from Bungay Castle, Suffolk. *From the Bungay Castle Excavation Committee.*

Medieval pottery sherds from Stonor, Kent. *From Mr W. P. D. Stebbing.*

Iron buckle, mason's chisel, nails, and pliers excavated in the Keep of Pevensey Castle in 1908, with other objects, by Harold Sands, Esq., F.S.A. *From the Society of Antiquaries of London.*

Two Meissen porcelain tankards with silver gilt mounts. *From Mr William King.*

Two Salopian porcelain cups. *From Mr Cyril Andrade.*

Twenty-one pieces of English and Continental pottery and porcelain. *Bequeathed by Mr Arthur Hurst.*

Purchases:

A flat bronze axe from Clio, and a winged bronze axe from Locminé, Dépt. Morbihan, France.

A neolithic pottery statuette from Vinča near Belgrade; a series of Bronze and Iron Age antiquities in bronze and silver from Hallstatt and other sites in Central and S.E. Europe; and a bronze pendant from a Hunnish grave at Szentes, Hungary.

Four Iberian bronze statuettes of the Iron Age.

A Gaulish pottery urn found with a gold coin of the Nervii at Rouillon, Dépt. Nord, France.

German engraved glass goblet dated 1630.

German *Milchglas* goblet enamelled with coat of arms and dated 1681.

Marburg (?) slipware bowl with decoration of Adam and Eve.

Bristol delft plate painted with Charles II's head in the oak-tree.

Vincennes porcelain clock-case with figures of Zephyrus and Flora.

Fulda porcelain group, 'Le Panier Mystérieux'.

Pressed wood snuff-box with portraits of Voltaire and Rousseau.

ORIENTAL ANTIQUITIES.

Gifts:

Five objects from Dabarkot mound, Duki Tasil, Loralai District, Baluchistan. *From Major Woods Ballard.*

A bronze female figure, Siamese, and a pottery figure holding a child, Siamese, both circa 13th century. *From Mr R. H. Cain.*

Stemcup decorated in underglaze blue with lotus scrolls: mark and period of Hsüan Tê (1426-35 A.D.). *From Mr A. D. Brankston.*

Copy of a Han mirror identical with *Chin Shih So*, Book 6, no. 20. Signed: *Sun*. Probably Ming dynasty. *Bequeathed by Miss F. H. Spiers.*

Painting of deer and bat by Chiang Hsiung (Chiang Tzu Hsiang). Dated 1839. *From Mrs M. G. Beadnell.*

A large collection of wasters and pottery fragments from Ta ying, Chang te fu, Kaifeng fu, Hsia Yü chou, Anyang, Hong Kong, Fostat, Mesopotamia, etc. *From Mrs George Eumorfopoulos.*

Twelve objects from the collection of the late Colonel H. Wood, R.E. A Sinhalese sword, with engraved blade, seventeenth century; Nepalese bronze water dropper (eighteenth century) and lamp surmounted by the Blue Tara (nineteenth century); Tibetan inscribed bronze and copper figure of Rahula (seventeenth century); two bronze vessels and five charm cases (eighteenth-nineteenth centuries); and a fragmentary Persian tile (seventeenth century) from Kashgar. *From Mrs W. M. Wood.*

Purchase:

Pottery bowl from Nishapur. Persian, ninth century.

ETHNOGRAPHY.

Gifts:

A series of microlithic points and crescents, from Bridgewater Lakes, Bridgewater Bay, S.W. Victoria, Australia, and a stone

flaking-hammer used in the manufacture of stone implements, from Sandy Cape, N.W. Coast of Tasmania. *From Mr R. W. Legge.*

A silver charm called 'Balangandan', worn by coloured women in Bahia, Brazil. *From Mrs James Corrigan.*

Feather head-dress of 'Yellow Calf', the last chief of the Arapaho tribe, from Ethete, Wyoming, U.S.A. *From Mr G. M. Mathews.*

A brass bell from the Gold Coast; said to have been used at the annual executions before King Kofi at Kumasi, Ashanti. *From Miss L. Alleyne.*

An ancient bronze head of exceptionally fine quality, said to represent Olokun, the Yoruba sea god; excavated at Ifé, Southern Nigeria. *From the National Art-Collections Fund.*

Five woven cloths from the Tangkhul, Rengma, Ao, and Sangtam Nagas of Assam. *From Mr H. S. L. Dewar.*

A wooden doll called *Akua Ba*, used by women as a fertility charm, from Ashanti. *From Mrs J. Lewis.*

A carved wooden box in the form of a fowl before a seated woman; probably Yoruba, from Southern Nigeria. *From Miss M. Frooms.*

A small series of Malay weapons, including *kris punjang* and *tumbok loda*. *From Mr James Wright.*

A series of clubs, a spear and a food bowl, collected by the late Canon A. Penney, 1876-1885, from the Solomon Islands, and other objects from Melanesia. *From the Melanesian Mission.*

An ethnographical series from the Hervey Islands. *From the London Missionary Society.*

Wood and clay figurines and a pottery bowl with anthropomorphic cover made by Hlunuzaan (the original of Umslopogaas in *King Solomon's Mines*), from the Zulus, Natal. *From Mrs R. W. Merrylees.*

Two pottery pipes, a spatulate iron knife and other objects from the Benue Province, Nigeria. *From Squadron-Leader N. H. F. Unwin, R.A.F.*

A type series of ancient potsherds from Monte Alban, Oaxaca, and painted pottery fragments of Aztec type from above the *pedregal* at Copilco, Mexico. *From Mr H. J. Brauholtz.*

A series of shell and other ornaments from the Solomon Islands,

carved lime spatulae from the Trobriand Islands, New Guinea, a stone adze from the Union Islands, and other objects from Oceania. *From Mr A. G. Hemming.*

A necklace of fossil shell beads, ancient Tarascan, from Chupícuaro, Mexico, and a plaster cast of a Totonac smiling head, from Jalapa, Mexico. *From Mr C. C. James.*

A series of five selected stone carvings from various archaeological sites in Mexico. *From the Christy Trustees.*

A 'sansa' (African piano) with twenty-two keys and a carved resonator, probably from South Africa. *From the Misses M. J. and E. M. Kingsbury.*

Purchases:

An ethnographical series from various tribes of the Eastern Jebel District, Nuba Hills, Sudan.

A carved wooden female figure, squatting on a circular pedestal, probably Bambara, from the French Sudan.

An ivory tusk carved all over with symbolical figures of fish and animals, having a receptacle with a carved cover at the larger end: from Benin, Southern Nigeria.

A stone ceremonial axe of exceptional size, Carib, from St Vincent, B.W.I. (From the 'Rosehill' Collection.)

Series of ceremonial and other stone implements, from British Honduras, the West Indies, and North America, and a hafted iron adze from the Straits Settlements, Malaya. (Formerly in the 'Rosehill' and Sir John Evans Collections.)

Four painted vases of early Nazca type from Southern Peru.

A portrait vase and a whistling vase of rare type, Early Chimu, from Peru, and a series of seven small stone masks and animal-head pendants from ancient Mexico.

An archaeological series consisting principally of pottery vases and figurines of the Archaic, Toltec, Aztec, and Zapotec cultures, and including two funerary urns and a pottery votive 'basket' from Oaxaca: from various sites in Mexico.

A large ethnographical series, consisting principally of textiles and personal ornaments, from the Pilagá tribe, Gran Chaco, Argentina.

A pottery portrait vase, and another with fish and corncobs in relief, Early Chimu style, from Ancient Peru.

Specimen of a rock 'carving' representing the track of a bird, from Deception Creek, South Australia. The antiquity of the carving is shown by the patina and manganese dendrites covering it. Collected by Dr H. Basedow in 1913.

